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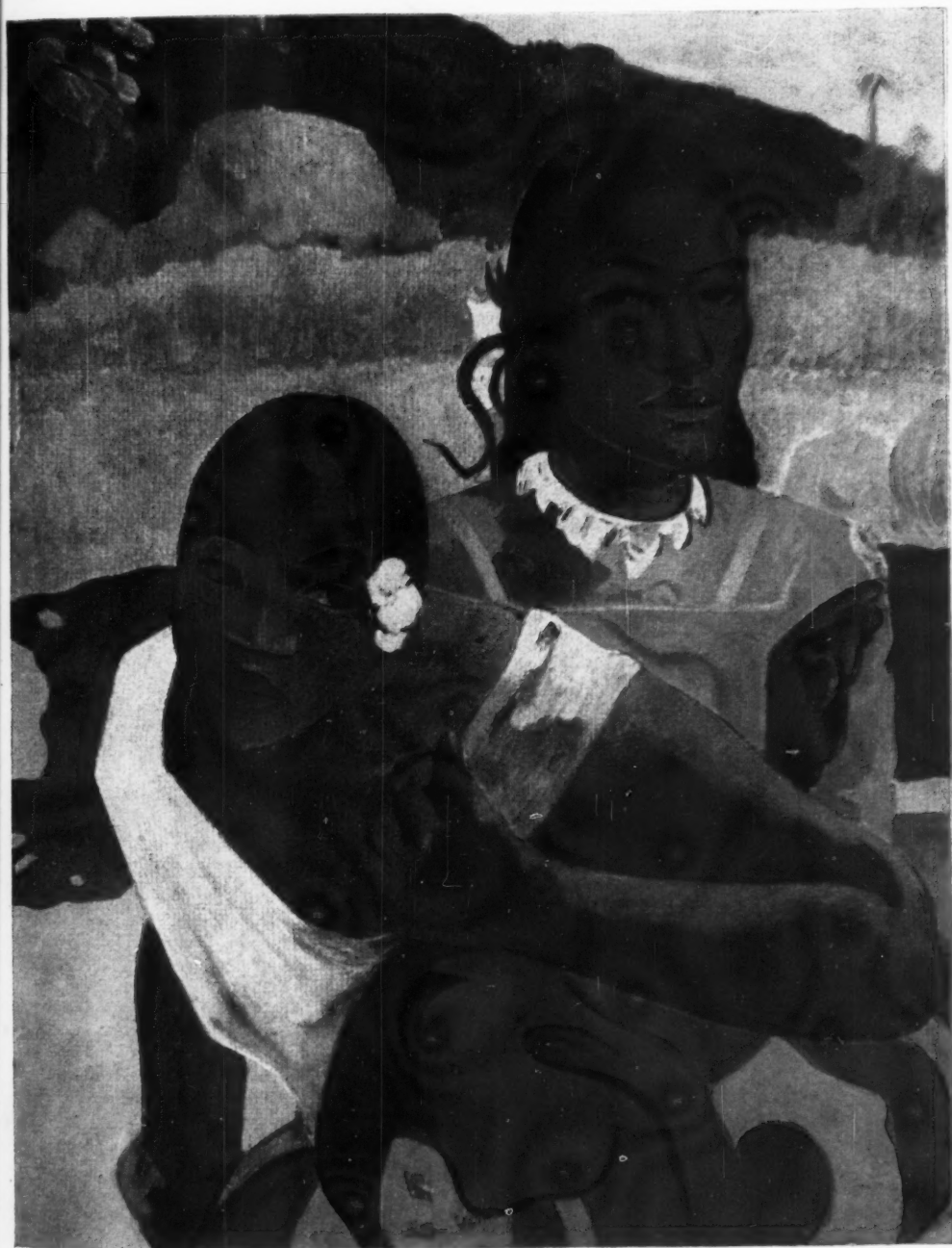
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Nafea Taa Ipoipo



CERAMICS

MODEL ARCHITECTURE



CHRISTMAS DECORATION



THIS MONTH'S COVER

THE sensitively primitive work of Paul Gauguin is reproduced in full color on the cover of this issue of DESIGN. The title, "Nafea faa-ipoipo" is polynesian for "When are you getting married?" The original is in the collection of Rudolph Stachelin, Basle, Switzerland. Color plates are through courtesy of the World Publishing Company of Cleveland and New York, distributors of the SKIRA portfolio of Gauguin's work, which is available for \$3.00. (This portfolio is one of nine in the series, "Masterpieces of French Painting.") •

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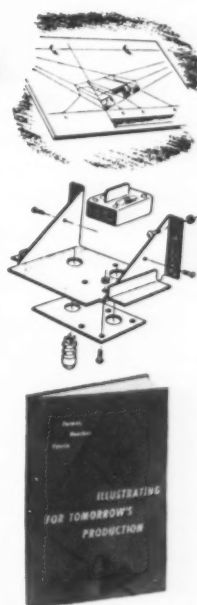
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GOING AROUND *in* art CIRCLES

A DEPARTMENT OF NEWS AND EXHIBITIONS FROM THE ART CAPITOL OF AMERICA

CONDUCTED BY FLORENCE LEWISON

"ART SUPERMARKETS" CATCHING ON IN N. Y. C.

LIKE cultural "supermarkets" are the combination art gallery-bookshops cropping up all over the city here. And an excellent idea it is, too. For what could be more convenient for art students, art specialists and just plain art lovers, than to find both under the same roof? They can be found in various sections of Manhattan, from Greenwich Village right up into the 70's.

The newest, and appropriately enough it is called the NEW GALLERY, is an outstanding example of how successful the offering of books and art together, can be, located in about the last place in the world you would expect it to flourish — West 44th Street — New York's theater district!

Its lively, stimulating spirit bespeaks the youth of its owners, two young men of twenty-two and twenty-five years of age. Their bubbling confidence and anticipation are transmitted to you at once. The New Gallery is located in the Algonquin Hotel, hang-out for James Thurber, the late Bob Benchley and a host of other footlight and newspaper people. The main floor is a bookstore, intimate and all-inclusive in the manner of its predecessors in London and Paris. A broad, balustraded stairway leads upwards to the art gallery. Here is an artist's dream of how his work should be shown, spacious and perfectly lighted rooms.

As one of the partners is a stage designer, it is not surprising to find a library of stagecraft as completely stocked with rare vintage books as would be a connoisseur's wine cellar with its particular vintage. It is also the only place in town where you can obtain one of the famed "Pollack's" cardboard toy theaters, so popular in England during the 19th century. (Christmas Shopper's tip.)

FUNCTIONAL SCULPTURE SHOW

JOHN ROOD not only knows how to carve but also how to make the finished sculpture useful. This fact is borne out in his handsomely installed exhibition at the Associated American

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Artists Galleries (then moving to Hamline University Gallery at St. Paul, Nov. 27 thru Dec. 15). Rood has conceived sculpture for every appropriate use inside the home and without. An adjunct to the exhibit of 41 pieces in beautifully-textured woods and stones, is a series of photographs illustrating the proper relationship of sculpture to the home decor (in this instance the modern-designed home of the Roods in Minnesota). The show offers the best possible argument for functionalism of art in everyday living. Highly recommended.

THE ARTIST IN THE MACHINE AGE

Authors spend sleepless nights struggling for intriguing book titles. A clever one will always capture a potential reader's attention. Themes for art exhibitions evidently work the same way; witness the current show at the LOUIS CARRE Gallery on 5th Avenue, "The Artist in the Machine Age." I was surprised, however, to discover that only four French painters were valiantly holding down that intriguing title. One should be disqualified — Raoul Dufy's paintings shown having little of the machine age quality. Why couldn't an early Picabia (or some of the futurists) been included instead? The work of the other three, Fernand Leger, Jacques Villon, and Robert Delanoy are rightful claimants. They belong in that era when the effect of the so-called machine age was making its imprint up-

on the styles of a great many artists. An artist does not have to depict gears, derricks or motor parts to reveal the impact of this period. The CARRE Gallery had an excellent idea, but touched all too briefly upon a very provocative theme.

1950 IN RETROSPECT

1950 saw the opening of five new art galleries (a good omen?) . . . a new series of beautifully illustrated art books published by Harry N. Abrams, Inc. . . . Fulbright Awards to many young artists, permitting them to study and create abroad . . . Excellent loan exhibitions of old masters, giving many art students an opportunity to see for the first time the work of the greatest painters . . . Increase of art activities throughout the country, auguring well for development of art interest and taste . . . Diminishing of self-consciousness on the part of laymen towards art in general . . . Accelerated art programs in ALL Museums, making them potential competitors of other forms of entertainment and diversion . . . This, a most heartening sign!

1951 in the World of Art, as I would like to see it . . . More and better films on ART for both Educational and Public Enlightenment purposes . . . Every School, no matter how small, having its own permanent art collection, starting perhaps, with its own local artists . . . More museum purchases of 'new' names . . . Increasing use of good design in all things manufactured for everyday use . . . More venturesome publishers utilizing work by contemporary American artists for illustrating books wherever possible . . . Greater absorption of the artist's special abilities by architects and decorators in planning their projects . . . A few galleries who will pioneer in presenting ALL expressions instead of hewing to one stylistic line. ●

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G. Alan Turner, Executive Editor
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Pre-Christmas Issue

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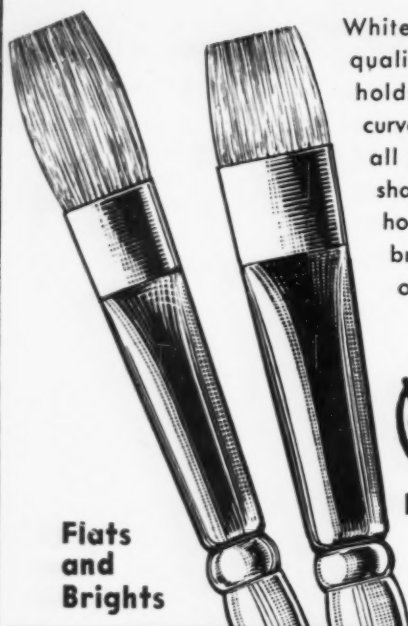
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Palette NOTES

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BY MICHAEL M. ENGEL

ROUAULT RECENTLY WENT TO COURT to prevent a Parisian Gallery from exhibiting and selling three hundred newly discovered paintings he had done in his youth. Setting a precedent, the court ruled this an artist's natural right and, the works were returned to him. . . . Eli Smith, a Yale graduate of Divinity, also became a proficient artist so as to continue his research in the Arabic. He drew models of Arabic type for the first American edition of a bible in that language nearly 100 years ago. . . .

SPLITTING HAIRS DEPT.: There is no camel's hair in a camel's hair brush. It is squirrel The late Mrs. Lua Curtis, blind artist and mother of Glenn H. Curtis, aviation pioneer, painted by calling for the particular colors wanted, which were handed to her by her daughter.

REACHING FOR THE MOON: Wilford S. Conrow, noted contemporary portrait painter, uses a very long brush, patterned after one used by Sir Joshua Reynolds. It enables him to lay on his paint several feet from the canvas Delacroix once said: "Give me mud and I will paint the skin of Venus out of it, if you allow me to surround it as I please." Whistler arranged his colors on his palette in this order: In the center, White; on the side, Cadmium Reds, Alizarin and earth Reds leading to Black; while on the other side, were the Cadmium Yellows and ochres, and many Blues, Cobalts and ultramarines. This was one of the most elaborate palettes known Richard Miller, N.A., decorated by the French Government, with the Legion of Honor, used a unique monochromatic, glazed color, which he developed from careful studies he made of the palette and methods used by Rubens and Van Dyke Titian painted his "Christ Crowned With Thorns" with only four colors. Velasquez and Tintoretto rarely used more than five Leon Dabo, N.A., noted American landscape painter and lecturer, once said: "The man who needs blue paint to paint a sky, is not an artist."

ORIGINAL FASHION DESIGNER: Daniele da Volterra 1509-1566), a noted Fresco painter and restorer of Tuscany, was in the employ of the Vatican. He was nick-named the "breeches-maker" for having put clothing on the nude figures of Michaelangelo's "Last Judgment" (by order of Pope Paul IV).

Vigee Lebrun (1755-1842) was a female Court painter to Marie Antoinette, of whom she painted 20 portraits. After considerable opposition on the part of jealous contemporaries, she was finally made a member of the French Academy. ●

MICHELANGELO IN MINIATURE

THIS MAN CREATED AN EXACT REPLICA OF
ST. PETER'S CATHEDRAL AS A GIFT FOR
POPE PIUS XII



ILLUSTRATIONS BY INTERNATIONAL NEWS PHOTOS

Photographer: G. Esposito

THIS year of 1950 is a Holy Year to Catholics throughout the world. Millions of the devout will make the journey to Rome to receive the papal blessing and to see the cradle of organized Christianity. Almost the first thing to catch their eye will be the towering structure of St. Peter's Cathedral. Three masters of architecture designed this famous building. The golden dome is the work of Michelangelo, the basilica was originally designed by Bramante, and the collonade by Bernini.

Recently, a middle-aged Michelangelo set for himself and his son the painstaking project of reconstructing St. Peter's in exact replica, reduced to miniature scale. Working with delicate tools, they have performed a noteworthy feat, as evidenced by the photographs on the page.

The completed model has been presented to the Pope by its creator, Italian born, Commander Attilio Savoia, a former railroad engineer. Working night and day with his son, Lucio, a student at the Rome University School of Architecture, Savoia has constructed the replica on a wooden frame over a layer of lead.

Commander Savoia used hundreds of photographs of St. Peter's taken from every point of perspective, including many aerial views, in the miniature reconstruction. Each part was sculptured separately and fitted to its place, often under the scrutiny of a magnifying glass.

Savoia considers his laborious hobby a zealous duty, and has taken great care to eliminate no smallest detail.

Most of the tiny fragments had to be fitted with specially constructed calipers and tweezers. The architectural designs were rendered by son Lucio after many visits to St. Peter's, during which he sketched and photographed the details.

The present great St. Peter's Cathedral was erected upon the site where, according to church history, St. Peter, Prince of the Apostles, is buried.

With Christmas Day imminent, this most revered site will shortly be, once again, the focal point for the Catholic world. Savoia's remarkable achievement in miniature stands as a fitting tribute to the patience, effort and reverence of a master craftsman. ●



Savoia and son work on the dome of their exact scale model of the dome of St. Peter's Cathedral.



Much of the detail work is so fine that magnifying equipment is necessary to add to the construction features.

Schizophrenic ART

A STUDY OF THE MENTALLY ILL THROUGH ARTISTIC EXPRESSION

INTRODUCTORY NOTE

A KEY has been discovered that unlocks the tortured mind of the mentally ill. When an individual's personality disintegrates to the point where contact is lost with his everyday environment, this psychosis is termed "Schizophrenia." With thousands of people in our institutions, research toward methods of treating this condition goes on every day. It was not until relatively recently, however, that psychiatrists turned to the arts for a means to invade the private world of the hapless patients.

An abridged study of two case histories is presented on the following pages by Margaret Naumberg, pioneer in this new facet of psychotherapy—treatment of neurosis by exploring the artistic expression of the mentally ill. Miss Naumberg's historic findings have just been released in book form by Grune & Stratton, under the title: "Schizophrenic Art." A digest of her findings follow. •



HARRIET'S DREAM: "I saw a huge bird and arrows and a black eye dripping slime."

THE studies discussed here consider a series of drawings and some sculpture done by two young schizophrenic patients, both girls. The first was named Harriet and her age was eighteen. The second, Elaine, was twenty-five.

THE CASE OF HARRIET

Harriet began treatment through the medium of art one month after entering New York State Psychiatric Hospital, and art instruction was continued for the six and a half month duration of her stay.

From the beginning, Harriet was able and willing to give Miss Naumberg some description of the meaning of her highly symbolic, if fragmentary designs. Her drawings progressed through several distinct phases. As her artistic competence increased, her progress became rapid, and she seemed to find release for the floodgates of her mind. The phases were: (1) reenactment of the conflict between the girl and her foster mother; (2) symbolic representation of as-yet unvoiced fears and desires; (3) the refuge behind dissociation of ideas; (4) her gradual awakening to progress in treatment; (5) childhood memories, and finally a sixth phase in which the patient, now near recovery, turns to the medium of poetry for expression of her new rebirth. In this final phase, Harriet discloses her longing for her real mother and the traumatic shock of her experience with two men, which was the final cause precipitating her over the brink of sanity.

All these phases except the sixth were passed through via the releasing influence of painting and drawing. From sullen



GARGOYLE HEAD: Elaine interpreted her dreams in the form of sculptured work.

furtiveness, Harriet slowly emerged to mild, then increasing interest in art. She gradually understood this to be a form of treatment, but Harriet derived genuine pleasure in the application of color to paper, in channeling her wild imagination into something more tangible. The patient admitted to Miss Naumberg that she had always been shy and introvert in nature. It was this innate shyness that forced her to run away from the home of her foster mother numerous times and to seek refuge from reality in fantastic lies. As Harriet put it: "I realized I wasn't normal as early as my twelfth year. I kept wanting to run away from something—from my stepmother, from school, from everything. As soon as I run away I become dazed, but I find even this preferable to being normal. When I'm normal I'm horribly depressed."

Miss Naumberg was patient. Every painting Harriet did showed cameralike flashes into her subconscious. Worker Naumberg studied these tangible bits of evidence, discovered the causations for the girl's schizophrenic actions one by one. Harriet herself could never have spoken so lucidly as her paintings. Hiss Naumberg explains how the art lessons were started.

"First I had to win the girl's confidence, show her I was sympathetic to her problem. Then I introduced her to free art expression. This is simply a method of allowing the patient to draw whatever she wishes, to put on paper her day-dreams, desires and fears. No criticism is ever made of the art technique itself. Schizophrenia has a characteristic form of expression in art. The artist usually draws symbols, archaic signs and fragmented forms at first. For example, one of Harriet's earlier paintings was of a recurrent dream. In her dream she saw a bird (resembling the Indian Thunder bird) and arrows. The bird radiated light rays like the sun. And there was a black eye from which black slime dripped. Miss Naumberg gently led the girl to talk about what her painting meant. Harriet explained she thought maybe the bird was like a bracelet a young man had once given to her. She was fascinated by the bright colors in her dream. "The bird was blue and magenta and yellow. I was fascinated by the yellow color, it was so bright. And then I saw the black eye. It was bleeding, but instead of blood, it bled black slime." Many later drawings the patient made also had blood involved. This is a common symbol of sex, psychiatrists have discovered. The girl's worries over her abnormalcy preyed upon her mind, made her feel that the young men who called upon her might dislike her and somehow hurt her because she was not normal. The patient was made to understand that she need not fear the black slime dripping like blood from the wounded eye, that it was a good sign. It suggested that her hurts were healing, that the festering sore was draining of its poisonous repressions and hidden fears.

Harriet began to have a keen interest in this strange, wonderful way of seeing her progress through interpretation of her dreams. And the fact that she herself was the detective who brought to light the evidence bolstered her confidence.

The art lessons continued. Harriet did another painting a few weeks later. She brought it to the studio when she had finished it. It was called: "The Story of Scotch and Soda." Harriet had begun to recognize her periods of dissociation, when she reverted to days in the past. She translated her impressions of this painting as follows:

(please turn to page 24)



THE STORY OF SCOTCH AND SODA: "Drinking makes me feel as if I am lifted on wings . . ."



THE TREE OF MY ILLNESS: The patient has recognized her problems and seeks to further her own recovery.



THE MOURNERS: Almost cured, the patient at last includes herself as part of a family.



Puppet creators Leslie and Mabel Heaton ready the tiny actors for their role before the camera. They are working on a scene for "The Good Samaritan."



THE PRODIGAL'S RETURN: Two brothers carry the fattened calf to the welcome feast. This is a favorite story of young viewers.



Working in plasticene, Mrs. Heaton begins a head. When modeled, the head will be placed in a plaster mold, from which will emerge the unpainted head. It is then painted, the features added with synthetic wood, rubber composition, cotton, rubber composition and cellulose. The finished result shown, a lifelike repentant sinner in "The Lost Sheep," one of four films already completed by The Protestant Radio Commission.

T-V ART:

The Christmas Story

The Protestant Radio Commission
Tells Bible Stories with Televised
Puppet Shows for Children

PHOTOS BY FRANK JURKOSKI OF INTERNATIONAL NEWS PHOTOS

PUPPETS rank among the oldest forms of entertainment. Television is the newest. The two are happily mated in the telecast Bible Stories being aired by the Protestant Radio Commission.

The delightful series has proven to be one answer to the age-old problem of making biblical characters palatable to the younger generation. Since the religious habits of a lifetime are formed during adolescent years, it has become a virtual necessity to maintain public relations for the Church that are in step with modern times. Children are now used to progressive forms of education—learning by seeing and doing rather than by merely reading. The skillful puppeteering of Leslie and Mabel Beaton now fascinates a large scale audience not at all restricted to juveniles. The puppets enact scenes based on passages from the New Testament. These are filmed and then readied for telecasting to national audiences. While primarily intended for TV, the films are also

(please turn to page 22)



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UTRILLO

Skira Publishers (World Pub. Co.)

by Maurice Raynal

\$3.95

A student of art, either creative or interested in its historical aspect, must have good color reproductions of the master painters for reference. Here is a loose leaf folder containing ten color plates plus an autobiographical sketch of the artist. The plates are wonderfully reproduced, each giving the effect of an impasto. Utrillo's landscapes, predominantly buildings, are done in a style difficult to describe to one who has not seen the work of this contemporary French master. The works are serene and restful, yet, oddly exciting. He is an artist neither modernistic nor ultra-realistic, but one whom all will enjoy.

SCHIZOPHRENIC ART

Grune and Stratton, Inc., Publishers

by Margaret Naumburg

\$10.00

Although this intensely interesting clinical study of two schizophrenic patients is primarily intended for psychiatrists and psychotherapists, it has much to offer those interested in creative art. The trend in modern art toward creative expression out of the unconscious is clarified by studying these artistic creations which symbolize the patients' inner conflicts. Well illustrated. Although this volume contains some discussion that is too technical to be of interest to a craftsman, it is a fascinating study and an aid in making the extremes of modern art more plausible.

CASEIN PAINTING

Watson-Guptill Publications

by Henry Gasser

\$6.00

A spiral-type book of methods and demonstrations which introduces the professional artist and student to the "new" medium of casein painting. We are shown the tools, techniques and tricks of an ancient, recently revived medium. Casein paint can be used in the same manner as watercolor, gouache, tempera, and even oil while possessing many advantages over these mediums. This competent artist-teacher has included seven colored reproductions of his work in casein and over eighty black and white plates.

PAINTING AS A PASTIME

McGraw-Hill Book Co.

by Winston Churchill

\$2.50

England's most famous citizen presents an informal diary of his personal painting experiences, introducing the reader to the advantages of painting as a hobby. Those looking for a new pastime will enjoy this small book written in the author's familiar, lucid style. Eighteen prints of Mr. Churchill's pleasant oils are reproduced in color.

THE STORY OF ART

Phaidon Press

by E. H. Gombrich

\$4.50

Art histories are customarily written on a high plane, difficult to absorb or even to comprehend. Mr. Gombrich has simplified the subject, adding elements of coherence and naturalism. The reader follows the growth of creation through the ages, from cave drawings to the twentieth century; the development as well as the lapses of interest in the arts. Larger movements in history are seen without missing a closer study of individual examples. Each work mentioned is illustrated by one of the 370 plates, 21 of which are in color. These are discussed as to form and content, as well as religious and social significance.

PEASANT COSTUME IN EUROPE

Macmillan Co.

by Mann

\$5.00

A technical discussion of peasant costumes from the Old World. Of value to those interested in fashion design or in the theater. An extra feature: many careful black and white sketches of embroidery motifs, hair ornaments, and other embellishments. Several illustrations in color. 191 pages.

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by Erwin Christensen

\$15.00

There are few people who would not be interested in this, the only volume of its kind on American design. There is material of great value for the educator, the student, the historian, as well as for the designer, the craftsman, the manufacturer, and the general public. It should help to heighten one's taste as well as create a greater appreciation for our rich national heritage. The book covers handicrafts of the Pennsylvania Germans, the Shakers, Southwesterners and the Frontiersmen, plus a discussion of these peoples' customs and background. The hand crafts consist of all types of household goods, toys, fabrics, ship's decorations and even examples of our famous old fire equipment. Mr. Christensen has a distinguished background in art and has authored a book interesting for its own sake, as well as being of great use to all working with design. The illustrations are well chosen and delicately done. The numerous color prints are detailed watercolors. There are also black and white photographs to accompany nearly two hundred pages of text, indexed for convenience.

ART EDUCATION TODAY: THE TEACHER

Columbia University

\$2.75

A compilation of many ideas on new equipment and materials, as well as teaching methods. Also discussed: the teacher's relation to the community. The booklet is exceptionally well laid out and is illustrated with large photographs.

LANDSCAPE SKETCHING

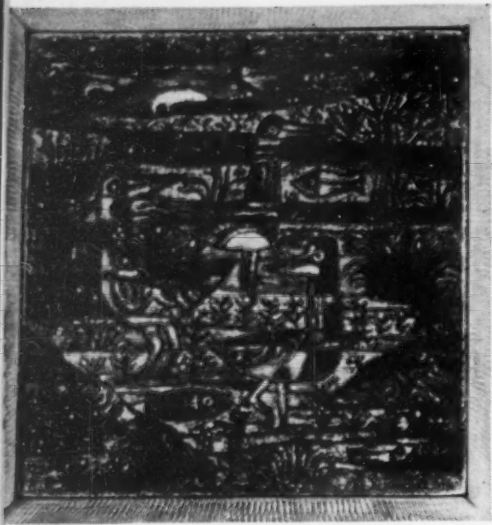
McGraw-Hill Book Co.

by Arthur Black

\$4.50

The fundamentals of sketching are presented here for those who would choose it as a hobby. Mr. Black has a friendly and encouraging manner of presenting his ideas. Beginning with the basic exercises, he works for a more complete understanding of landscape sketching in pencil. Mr. Black indicates how to draw trees, rocks, houses and so forth, plus what so many of these "author-teachers" forget—composition, perspective, and balance, necessary for a successful drawing. Here is a book whose lessons are planned to aid art teachers as well as to guide the student learning on his own. There are over fifty half-tone drawings to illustrate each step.

JANET COLE •



"BIRDS"
by KARL DRERUP
Winner of The Ferro Enamel \$100 award.

OUTSTANDING COMMERCIAL CERAMICS

PRIZE WINNERS FROM THE 15th CERAMIC NATIONAL

EACH Ceramic National Exhibition produces evidence of increasing maturity upon the part of America's potters and ceramist-sculptors. The fifteenth showing is the finest to date. These jugs, figures, and enamels are more than mere decorative objects. All of them have been produced with the sensible objective of later adapting them to commercial use. There is, however, no denying their artistic integrity. While all America may currently indulge in the craze for painting mold-manufactured figurines, the serious work is carried out by the skilled professional artist.

The Ceramic National is evidence of a healthy trend in artistic circles. Here is an indication that the potter is not to be lumped under the popular heading of routine craftsman. The majority of entries in this wide-open show are functional. Even the sculptured forms are more than merely good looking. They are modern by flavor, mostly abstract in conception, and will readily grace the most discriminating household or architectural setting.

Industry looks to the Syracuse Museum's annual show for the material upon which to base their mass-produced higher quality work.

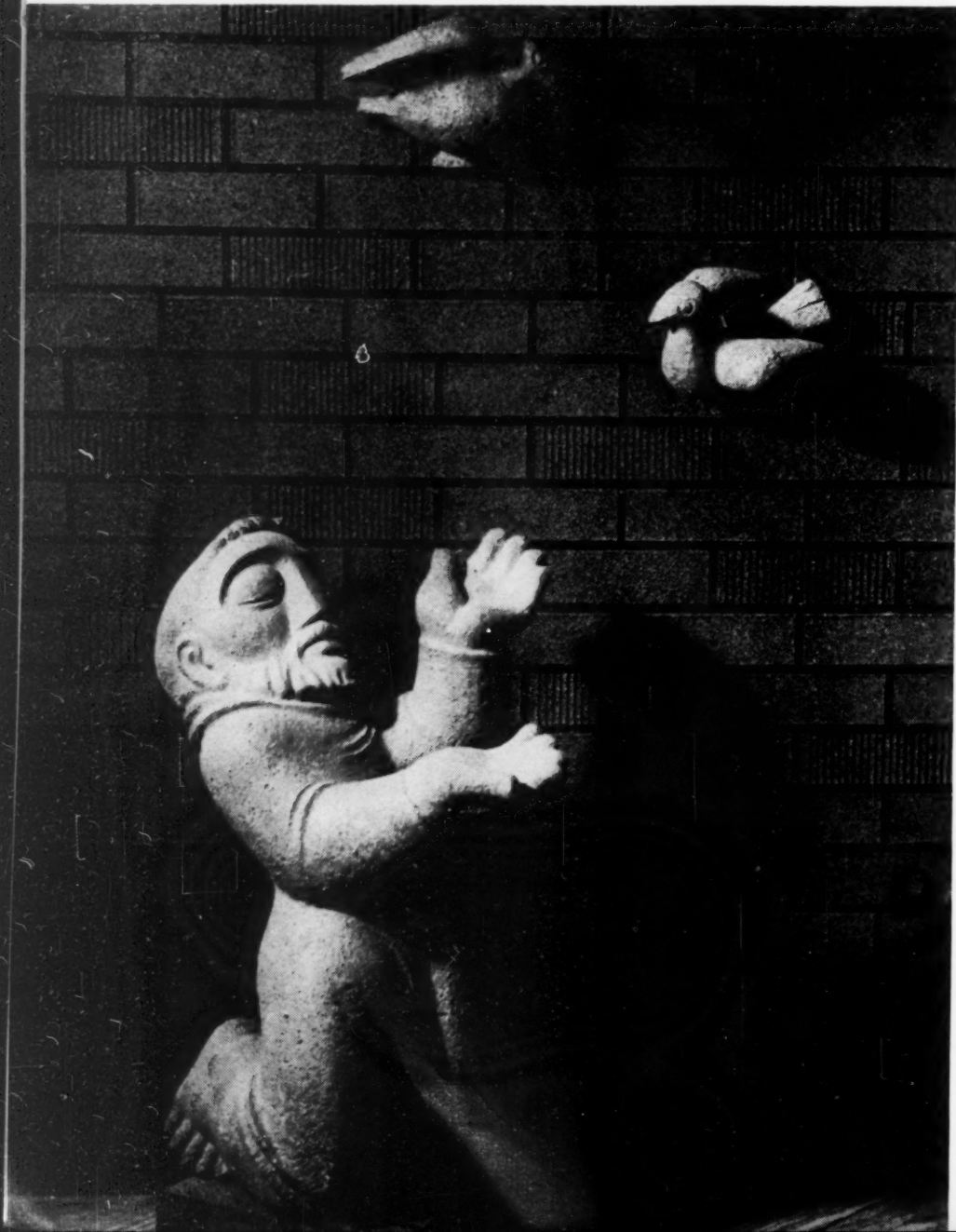
(please turn to page 22)

★ \$500 FIRST AWARD IN SCULPTURE

"ST. FRANCIS"

by WILLIAM McVEY

This massive red terra cotta figure with two separate birds is a prime example of direct and honest use of clay. It lends itself to any architectural scheme, either commercial or ecclesiastic. The award was made by International Business Machines Corporation to ceramic sculpturist McVey, whose studio is located at Bloomfield Hills, Michigan. The grouping stands 28¼ inches high.

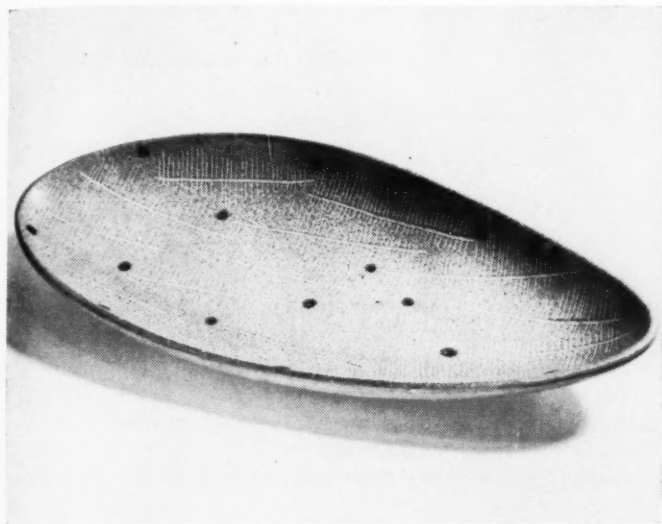


"REPOSE"

by HENRY ROX →

\$100 Award of National Sculpture Society

Judged by Iva Nestrovic as "that single work in the show which possesses the highest sculptural quality, regardless of production method." Unglazed terra-cotta. Stands 13 inches high.



FREE FORM POTTERY BOWL:

by LEE R. ROSEN

Winner of the \$125 G. R. Crocker Award, the shallow bowl is of sand colored stoneware in purely abstract design. Dimensions: 26x13".

TWO UNIQUE VASES:

by VIKTOR SCHREKENGOST

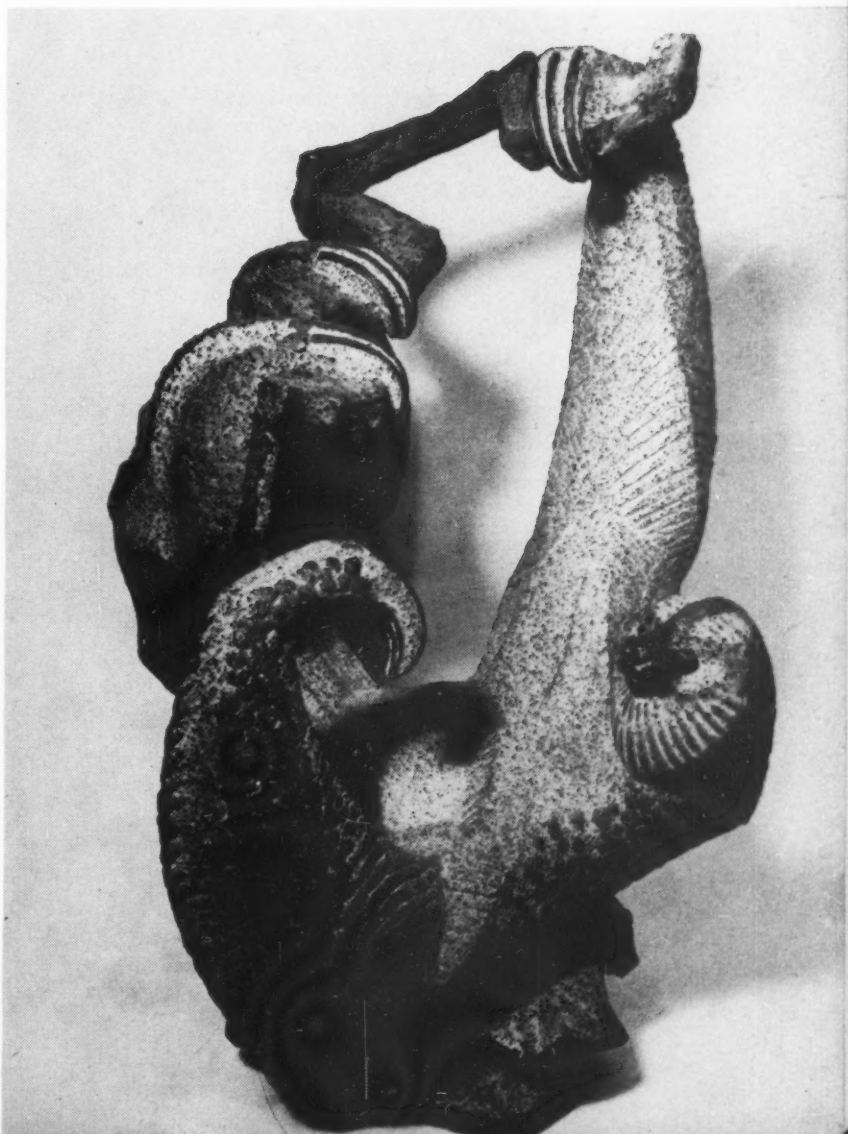
These two pieces are winners of the \$100 award annually offered by The B. F. Drakenfeld Co. They are of hewn clay. Dimensions are 16" and 22" in height.



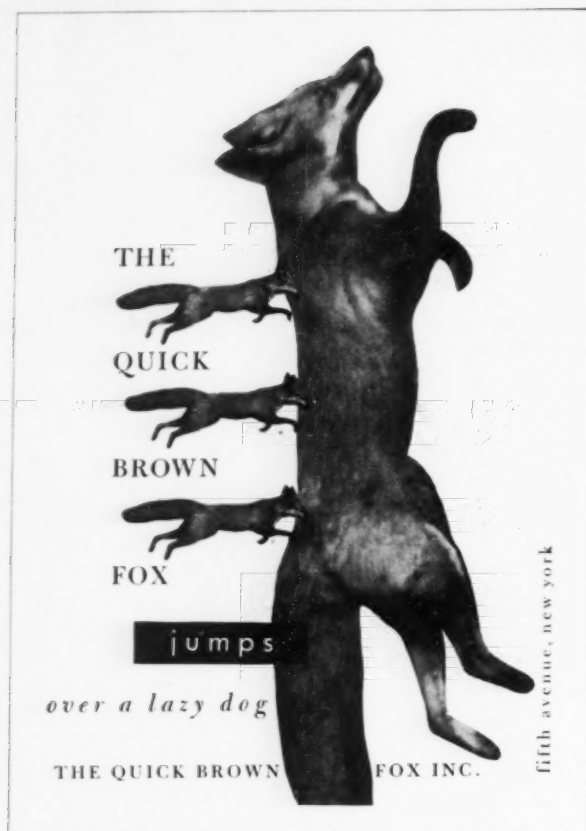
"SLOTH"

by BETTY DAVENPORT FORD →

\$100 Harper Electric Furnace Corp. Award. These amusing monkeys are 28" high and are of tan and dark brown stoneware clay with Albany grog textures.



COMMERCIAL ART:



Contrast of size: The size is emphasized in the illustration in company with simple, quick reading typography and a free flow of white space. Type faces: Bulmer, ATF; Futura.



Contrast of shape: Triangular shape is used to reiterate the basic shape of the foxhead, while informal shapes of both illustration and type revolve around axis of see-saw principle. Type faces: Times New Roman, Century Exp. Ital. ATF.

THE USE OF WHITE SPACE

LAYOUT IS ALL-IMPORTANT, TO THE ARCHITECT

ARTICLE BY

HAL ZAMBONI

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INTRODUCTORY NOTE

THE current volume of the Graphic Arts Production Yearbook, technical Bible of the advertising and publishing world, offers the most complete coverage of technical procedures extant. Of particular interest to the commercial artist are the sections on photoengraving, lithography and illustration. The fine artist is offered an unusual section on modern art, entitled: "Eleven Painters Influencing Graphic Arts." This emphasizes the close affiliation enjoyed by the modernist and the field of graphic arts for commercial purposes. Each, of course, is predominantly concerned with color balance, integrated design and universal appeal. The reader will examine the work of Picasso, Mondrian, Max Ernst, Leger, Miro, Klee, de Chirico, Ben Shahn, among others.

In the field of illustrative art, the techniques of thirteen of America's top flight commercialists are analysed. These include Albert Dorne, Norman Rockwell, Ben Stahl, John Atherton, Al Parker, Jon Whitcomb, Gilbert Bundy and Fred Ludekens, all of whom are familiar to readers of DESIGN by virtue of our well-received "Commercial Art Issue" of last year.

The Graphic Arts Production Yearbook goes deeper into the "how" and "why" of technical methods than any other publication in existence. It is not a book for the casual reader. An expensive volume (\$15.00) and a large one (918 pages), it is indispensable to the serious commercial artist, the advertising production man, the printer, engraver and those whose occupations involve technical information in the fields of photo-engraving, printing or commercial illustration.

The editors of DESIGN have selected one of the most interesting articles from this tremendous volume to present to our readers. The concepts expressed by the author, Mr. Zamboni, are applicable not only to commercial layout, but also to the painting problems of the fine artist. White Space plays a most important role in any well-executed work of art. Its judicious use can turn simple elements into eye-arresting composition. Conversely, its injudicious use can turn the most ambitious work into a cramped, restless hodge-podge. Understand White Space and you have the key to balance, composition and harmony. ●

SPACE IN DESIGN

THE ARCHITECT OR ADVERTISING DESIGNER

THE simple and remarkable fact about space is that it always exists (and has primarily existed) before the element of mass which, sooner or later, comes along to occupy that space. This omnipresent existence of space has been unconsciously accepted for so long that there are occasions when it gets relegated to the position of the ever-faithful but silent servant, whose existence is so taken for granted that he becomes neglected and all but forgotten. A regrettable thing; but, as observed within the world of mass printing, for instance, all too true. For here the natural procedure of space and mass is often reversed, mass appearing first, and space, like Mary's little lamb, following afterward, when it is admitted at all.

Before attempting to analyze space within the world of printing, where it is most commonly referred to as white space, the observation of space in a general form should be broached, so that its use in other places may also be recognized by the reader.

SPATIAL ORGANIZATION

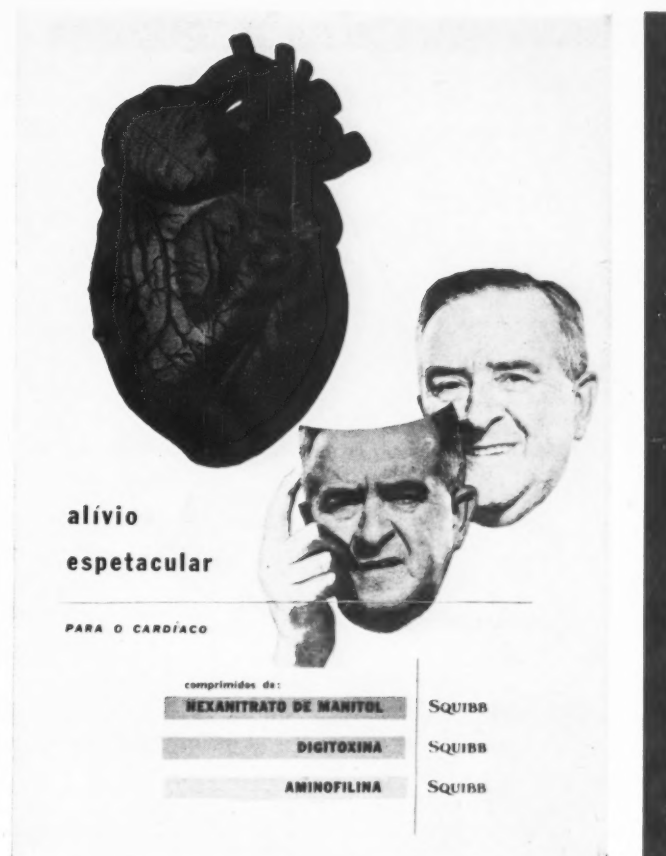
Space is very readily identified by observing it in its two generally accepted forms: first, the three-dimensional form, and second, the two-dimensional or flat surface form. The first is the form most considered for use in city planning, architecture and things like furniture making, while the second form is sometimes to be found in the field of graphic arts, where such phases as designing, printing and typography take place. To this observation of space in either form, however, it is necessary to introduce the realization of an important device known as layout. The relationship of layout to space is important, very important, for layout is the principal implement by which the organization of things, in or on space, is made possible.

Wherever used, layout, because of its destined purpose, becomes very closely allied to its individual objectives within each of the two forms of space. There is, admittedly, a slight difference in use, but that difference lies only in the application of layout to the individual problem.

By this is meant that the problem of laying out a printed page, such as the one seen here, is not basically different from that of making a desirable arrangement within a living room. The problem in the latter instance is one of selecting color and texture in rugs, color and pattern of wallpaper, size and shape of lamps and of tables, plus the organization of these with other objects that go into a living room, so that the established area of space is used to the greatest benefit of occupants and objects within the room.

TWO DIMENSIONAL LAYOUT

When layout is used in printing or other divisions of the graphic arts field, it is almost immediately associated with



White as space and color: The designer incorporated white space as part of the overall design, at the same time using it as an additional color. Designer, Hal Zamboni.

flat surfaces and the problems of laying out magazine and newspaper formats, advertisements, folders, labels, etc. Here, layout is concerned with the two-dimensional, and is applied to white space, which is nearly always, as is the living room space, a pre-established area. Though the forms of space are of different dimensions, they are organized, through layout, in much the same way. The purpose and result are comparable; the materials and tools employed are different.

As space in the three-dimensional form is investigated at closer range, it is possible to see how a broader understanding and a greater appreciation of its uses have been recently developed in this form, particularly in the field of architecture. Here, more than in any other field, is occurring an advanced study and realization of how to use space in its truest sense. The modern architect realizes that people need no longer crowd together for safety and comfort. The days of marauding tribes and animals are long past. Man can now expand his physical surroundings as well as his mental barriers.

WHITE SPACE IN ARCHITECTURE

It has been stated that modern architect Mies van der Rohe uses natural elements (such as space) and architectural elements to fuse a perfectly proportioned design. His only decorative feature is revealed structure, which is simplicity itself. The purity and order of his design is almost shockingly severe, but when space is incorporated into a building in this way, it gives a wonderful grace to the whole structure. Van der Rohe says, "Architecture is the will of an



White used as a color: Again, author Zamboni demonstrates how white may be utilized to emphasize the three flat colors employed in this particular booklet layout.

epoch translated into *Space*; living, changing, new."

The reference to space, as employed by architectural principles, is no divergence from the main theme of white space. It is an essential introduction to the understanding of space in any form. That the understanding of these spatial principles has been sorely neglected in the mass printing field, is shown by the scarcity of adequate material with which to provide such examples.

WHITE SPACE IN ART

It is necessary to go to modern painting to find examples equal to those of the architectural understanding. The painter's canvas belongs to the two-dimensional or flat surface form. Though it may provide a freer medium on which to exercise the organization of the white space, its problems are very closely related to those encountered in organizing white space on the advertising, or printed, page. Often the problems are more complex than those of the advertising page; for the painter, at times, must create a spatial depth as well as a surface space. When he does this successfully, it is because he applies the same intelligent understanding of space principles to his problem as those that are applied within the new architecture.

FOR EXAMPLE—PICASSO

To observe how these principles are successfully used in modern painting, one need but examine the work of only two of the advanced painters: Picasso and Mondrian. Picasso

goes about organizing the space of his canvas completely uninhibited by any style or formula of the past. He makes a direct statement of his subject matter with clarity and decisiveness. He gives to his white space a bold strength and a soft charm. In his canvas, "Nature Mort au Miroir," Picasso demonstrates admirably the character of these qualities.

When this canvas, or space, is broken down to its simplest terms of layout, it will be seen that the pictorial action is composed of only four parts—three vertical shapes and one horizontal, thus: within the still life, an oil-burning lamp, a watering can and a mirror break the background space with alternate vertical motions. The table top and a white dish of fruit in the foreground form the opposing horizontal motion. There are soft colors of blue, tan, yellow and brown against more brilliant colors of red, violet and green. All the colors are emphatically held together by pure black-and-white pigments that form the simple but definite structure of the whole canvas. In parts of the painting, Picasso has employed the natural white space of his canvas as a portion of the subject matter by incorporating it into the white dish that holds the fruit.

This painting is a very positive example of a professional and imaginative organization of white space.

... AND MONDRIAN

The way in which Mondrian has organized space into his paintings shows his deep and serious study of space in all forms. Though his medium is that of the flat surface form, his projection is actually architectural and controls space as both horizontal and vertical planes.

To Mondrian, white space was not an element that he left untouched, to become part of his canvas, but rather an element he himself created, which became an integral part of his painting. That is, he appears to have borrowed three-dimensional space to use on his flat-dimension surface, so much so, that his paintings might be called "compositions of spatial arrangements."

The term composition, the basis for arrangement in painting, is synonymous with the term planning, which is a similar basis in architecture. Both terms (and their functions) are related to that of layout, which is, to repeat, the implement for space organization on the printed page.

ACTIVE SPACE CONCEPT

Layout, when competently managed, is the means to successful solutions of space problems by presenting them in intelligible terms of material unification, informative statement and visual appeal. Space is thereby permitted to become an active participant with the other elements that appear on its surface. So, when sincere recognition is given to the fact that space is an integral part of the whole organization, only then can the printed page achieve something of the same visual quality which the advanced painter and architect create in their work.

Refusal to give credence to these basic concepts reduces the quality of printed matter to a state that is best described by the word mediocre. Perhaps that is why this word characterizes much of the work produced throughout the fields of advertising, publication and general printing.

This result is found most frequently in certain divisions of the graphic arts where two predominating problems must be continuously encountered. The first is concerned with accommodating large, daily volumes of work. The second is the problem of forcing an excessive number of elements into individually prescribed surface spaces.

The problems of both time and volume can be more easily solved by applying the simple science of layout.

In actual application, the miniature layout, or thumbnail, is an invaluable aid in preorganization of material, for either volume or individual needs. Often the whole soul of an advertisement or a typographical arrangement can be caught within the thumbnail sketch. A number of these make an easy and quick way of testing layout against itself, so that the important pattern of space within a controlled arrangement may be established.

WATCH YOUR "VISUAL FLOW"

Type, photographs, drawings, color and space are units with which printed information is designed. Good design implies control of the visual flow as well as simplicity of organization, and subsequently the patterns of space. This control can be realized when these units are simplified and co-ordinated. There are formulas for checking this, such as the one composed of the five fundamental principles of design. They are: 1. Contrast; 2. Balance; 3. Proportion; 4. Rhythm; 5. Unity.

CONTRAST: The first one determines contrast of size, of shape, of color, of direction. Contrast of size, for instance, selects the subject matter that contains the most important part of the message, which may be either typographical or pictorial, to become the largest single unit of mass. Remaining units of copy and illustration are broken down successively in the order of their importance to the first mass unit.

Contrast of direction: L-directional leads eye alongside and into copy. Movement is accelerated first by large vertical panel then slowed to reading pace by three small horizontal panels. Type faces: Cheltenham Bold Extended, Bookman, ATF.



THE QUICK BROWN FOX

jumps over a lazy dog

The quick brown fox jumps
over a lazy dog... The quick
brown fox jumps over a
lazy dog... The quick brown
fox jumps over a lazy dog



The quick brown fox jumps
over a lazy dog... The quick
brown fox jumps over a

THE
QUICK BROWN FOX INC.
FIFTH AVENUE, NEW YORK, N.Y.

BALANCE: is gained by the imaginative placing of units around the focal center of balance, which, geographically, is slightly above and to the left of measured center on a flat surface space. White space itself may be the unit that occupies the focal center and, when used in this way, a definite charm is given to an asymmetrical balance by reflected emphasis on the unit of first importance.

Counterbalance of copy and pictorial units can be created in several different ways, by considering the focal center as the axis of a seesaw on which small but heavier masses may work opposite larger and lighter masses, or where all the weight of combined masses may be placed on one end of the see-saw, with only the unit of space on the other end. Effects that are desired depend in each case on the requirements of function in addition to the use of good taste by the designer.

Symmetrical balances are generally to be avoided, especially for pages containing all type. They can be very deadly, for they rob space of performing its active role as a unit, particularly if it is held captive within a border.

PROPORTION: is known by the relation that the size of one unit bears to the whole design and the relation of continuity that any one unit has to all the others within the design. Proportion performs its most important function by stressing (in correct reading sequence) the relative importance of the different units of message and illustration. The propor-

(please turn to page 23)

Contrast of direction: Directional is fast, emphatic, pointer to merchandise. A secondary directional to copy is made with a vertical heading. White space flows directly from upper left to lower right. Type faces: Futura throughout.



jumps
over
a lazy
dog

The quick brown fox jumps
over a lazy dog...



THE QUICK BROWN FOX

FIFTH AVE.
NEW YORK



America's most popular Christmas time artist is sprightly Grandma Moses of Eagle Bridge, N. Y. Now over ninety, Granda began painting at the age of seventy-six. She paints on a kitchen table. President Truman recently wired her birthday congratulations.

ON a December day in 1846, an Englishman named Henry Cole sat at the library desk of his London home addressing to his friends what were probably the first Christmas cards ever printed. The cards depicted a Victorian family assembled at the festive board and the traditional Christmas customs of giving to the poor. They also bore the now-classic greeting: "A Merry Christmas and a Happy New Year to you."

Cole had commissioned John Calcott Horsley, a Royal Academy artist, to paint the illustration for the card and had struck off a thousand lithographed copies. This successful stroke of good will made of plain Henry Cole, by His majesty's subsequent order, Sir Henry Cole.

Horsley's art was a far cry from today's fine Christmas card paintings, but he started a cycle which a hundred years later was to bring fine art into high favor on Christmas cards. An American shopping for cards this year may select, for instance, a painting called "Snow Under the Arch" by another Royal Academy member, Winston Churchill, Britain's wartime prime minister and famed amateur artist. Or he might choose a gay primitive by our own Grandma Moses.

Last year, when the Hallmark Greeting Card firm sponsored an international art competition for paintings for Christmas, 10,000 French and American artists submitted canvases. Seventy of the winning paintings are now on a tour of American art museums and many will eventually be reproduced on Christmas cards. This is little doubt that hundreds of others will find permanent residence in homes, churches and galleries, both here and abroad.

Not every American can visit the great art galleries. Few can afford to purchase original paintings for their homes. But almost everyone can collect the fine art reproductions on today's Christmas cards—"the art gallery of all the people" as it has been termed.

(please turn to page 23)



THE WHITE CHURCH: at left, is the work of Grandma Moses and clearly depicts her primitive, uninhibited style. To the right is John Horsley's greeting card, considered by art historians to be the first ever made. It was rendered during the early 1840's in an edition limited to 1,000 copies. It is a valuable collector's item.

Christmas Card Art

GRANDMA MOSES & WINSTON CHURCHILL

PAINT FOR FUN AND RELAXATION IN A MEDIUM THAT IS NOW 100 YEARS OLD



"PALLADIAN BRIDGE": by Winston Churchill
Mr. Churchill is an enthusiastic amateur painter and the author of recent best-selling: "Painting for a Pastime" (reviewed this issue). Churchill works in oils, now divides his leisure moments between this hobby and his other, bricklaying.



Decorative Christmas wrappings

Make your gifts distinctive this holiday season. Here are some interesting notes on how to decorate packages and objects artistically with ribbon and tinsel. An exciting classroom project!

YOUR packages can really be something to talk about this year, if you use imagination and the hints in this featurette. You needn't be limited by the traditional red and green Christmas combination, for many new papers, gay ribbons and bright colors are now available.

A new fluorescent ribbon to be had this year in bright glowing tones, has a special finish which gives a luminous sheen. For best results, use luminous ribbons on dark papers, or those with a suede-like surface. Choose ribbons that will blend or contrast with your paper. For instance, use a moss green ribbon on a gold-papered box, and add a bit of excitement with a touch of flaming tangerine. Cerise and white bows on pale blue paper, a lemon yellow ribbon tied around a dark green package, with scarlet for accent or lime and brown ribbons on paper of a coppery tone, indicate some of the more unusual ways in which to use color.

You needn't tie yourself into knots when it comes to the sealing problem. The ability to wrap packages beautifully is not the prerogative of professional clerks. It is a skill that can be mastered by anyone. Here's how:

Clear an adequate working space. Make it flat, firm and with plenty of elbow room. Assemble all your equipment: scissors, seals, glue, ribbons, papers, boxes, etc. Wrap your gift in fresh tissue and place it in a box of proper size. If the paper has a pattern, be sure you place the box so that the design will be well-spaced on the top. Fold paper over, pull smooth and taut, fold ends neatly and fasten with scotch tape or decorative seals. If box is large, tape two sheets of paper together, and proceed as you would with a single sheet. The seams may be concealed with ribbon. Two different colors, or a printed paper combined with a plain one, will produce a novelty effect.



Your working tools



Professional results by any amateur

HOW TO DESIGN A BOW

No matter how you choose to tie the ribbon around the box (crossed through the middle for a square box, crossed at either or both ends for an oblong one) the bow is *always* made separately and attached to the box later.

1. To make a big, full bow, use ribbon 2" to 3" wide. Pinch gathers in ribbon about 3" from one end, and hold between thumb and forefinger of left hand.

2. With right hand, make a loop about 2" long, and pinch in gathers.

3. Continue looping ribbon back and forth—always holding finished loops in left hand—until you have made enough to give the desired fullness. (The narrower the ribbon, the greater number of loops.)

4. Tie tightly through the center with wire. Fluff out loops into a round pouff, and attach bow to package. About 3 yards of ribbon is required for a nice, full bow.

ADDING THE GINGERBREAD

Add little angels, snowmen, or animals to the package. Sprigs of holly or spruce or other greens tucked in with the bow add a seasonal note. Or, give your packages a fairy touch by the use of "flitter", a glittering, sand-like material. It comes in red, green, blue, gold or silver, at art or gift shops. It may be used on the ribbons, or directly on the package. The parts to be decorated are lightly touched with mucilage, flitter sprinkled on generously, and the excess shaken off. Another way of getting glitter on your packages is to attach small Christmas balls to the ends of the tying ribbons. Remove the cotter pin from the ball, push one end of pin through the edge of the ribbon, and then replace both ends in the ball.

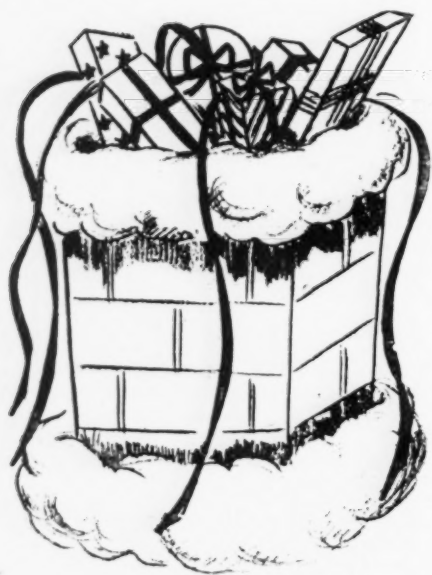
MAKE RIBBONS THAT CURL

Did you know that metallic and tinsel ribbons will curl? Simply draw the ribbon over the blunt edge of a knife. If you cut 10" lengths, tie them together in the center, and curl each end.

(please turn to page 22)

Holiday decorating customs

OF OTHER LANDS



THEY'LL LIVEN UP YOUR HOME OR CLASSROOM

ALTHOUGH the observance of Christmas is universal, individual traditions and practices are as varied as the countries from which they come. Many of these customs are already a part of our Christmas celebrations, but there are many lesser-known ones which are, nonetheless, rich and meaningful. This year, why not get to know some of these, and adapt them for decorations in your home or classroom?

THE CHRISTMAS STAR

The star is a universal symbol. In Poland, for instance, Christmas dinner is not served until the evening star shows in the heavens; while from Alaska comes an especially interesting custom called "Going Round with the Star". A star-shaped wooden frame is covered with bright tissue paper and for 3 nights prior to Christmas it is carried from door to door by carol-singing boys and girls.

The younger set might like to adopt this particular activity, and you can also adapt it for a door decoration. Make 3 stars in graduated sizes, the largest measuring about twelve inches from point to point. Poster board, which comes in all colors as well as in gold and silver, is ideal for this purpose. Attach the 3 stars (with the smallest at the top) to a three inch wide ribbon band. Add a bow and hang on the front door. A single star hung in each window will also have a welcoming look. Touch the stars lightly with glue and sprinkle with *flitter* (a glittery, sand-like material available at art and stationery stores) so they will gleam and sparkle like real ones.

The star motif may also be used for a decoration that has something of an air of mystery. From the finest, most invisible wire you can get, cut pieces of varying length, and tie a star (or Christmas ball or other crystal ornament) to the end of each piece. Add a ribbon bow at the top of each star and suspend from a chandelier, doorway, or any place where it will hang free. Caught by stray drafts, the stars will rotate slowly and at first glance, will appear to be floating in the air without visible support.

CANDLE CUSTOMS FROM FAR AWAY

It is an old Irish custom to place a candle in the window on Christmas Eve to light the Christ-child on his way, and

the use of a candle appears in many other lands and in many different ways. In Armenia, myriads of candles are used in the Christmas celebrations, and in Czechoslovakia, tiny candles are set upright in nutshells and floated in pans of water. This Czech custom is one that you can easily duplicate for a table centerpiece. Select one of your prettiest shallow bowls. Cut a piece of cardboard to fit the bottom, and make a ribbon ruffle from three inch width ribbon to fit around the edge of this cardboard. Attach it with scotch tape. Place a water-filled bowl on this ruffled plate, and set the candles floating in their little nut shell boats. Darken the room and light the candles just before your guests enter.

At church services in Labrador, each child receives a little lighted candle standing in a turnip (which is eaten later by the youngster). In Norway, families arrive at church on Christmas Eve in sleds, each carrying a flaming torch. These are stuck upright in the snow while the good-folk attend services, bathing the outside of the church in a bright glow of light.

If we are fortunate enough to have a "white" Christmas this year, why not make use of this Norwegian custom, and stick candles in the snow on either side of your walk, to light the way for your Christmas callers?

"A VISIT FROM ST. NICK"

Santa is known by many names: *Pere Noel* (Father Christmas) in France; *Kris Kringle* in Germany (from *Christ Kindl*, or Christ Child); *St. Nicholas* in Belgium. In Iceland, Santa comes in the form of a tiny elf, and though Syrian children have no Santa Claus, they know of a tiny camel that accompanied the Wise Men. They leave bowls of grain and water outside their doors for this weary little traveler and, there as here, the good children find gifts on Christmas morning. . . .

A replica of Santa on your front door will serve notice to
(please turn to page 26)



An old Czech custom . . .

In Czechoslovakia, candles float on nutshell boats . . .

CELLOPHANE CHRISTMAS ART

THERE ARE ENDLESS POSSIBILITIES WITH THIS INEXPENSIVE ART MATERIAL

HAVE fun this Christmas by making your gift packages gay and original through the use of sparkling cellophane. One novel idea is to make a huge pompon from two bunches of colored cellophane drinking straws. (To get the straws to spray out, spool wire is wrapped twice around the center of the bundle, and ends drawn tightly together.) Then a rosette of gaily colored cellophane ribbon is tied in the center of the spray and the finished pompon fastened to the package with the ends of wire. Even the plainest package will take on a festive air when decorated in this way.

Or, you might like to make singing Christmas angels, charming to look upon in their shimmering cellophane skirts, and useful either as containers for small gifts or as decorations for table, tree, or mantelpiece. Small presents, such as hosiery or a bottle of perfume, can be fastened under the skirt with cellulose tape, and removed easily without damaging the angel.

Construction of the angels is not difficult. You will need sheets of transparent cellophane, lightweight cardboard in blue or any desired color, transparent cellophane cellulose tape, pipe cleaners, marshmallows, ribbon, spool or bottle top wire, and red, blue and yellow crayons. Base of the angel is a cone, made from a 20-inch circle of cardboard with one-quarter cut away, pie fashion. The three-quarter piece remaining is then shaped into a cone about 3½ inches in diameter at the base, and is fastened with cellulose tape. The skirt consists of five, 20-inch circles of cellophane.

HOW TO MAKE THE ANGEL

To start the angel's robe, cut a small hole in the center of one of the cellophane circles, drape it over the cone, pinching together handkerchief fashion, and secure with cellophane tape. Then make the head (a marshmallow wrapped in cellophane!). Before wrapping, poke in a pipe cleaner for the neck and draw in features with crayons—red mouth, blue eyes, yellow hair.

For arms, bend two pipe cleaners at right angles 3 inches from one end, then fasten to neck with wire. Poke loose ends of pipe cleaners into point of cone, together with any cellophane ends left from head wrapping. To finish skirt, pick up each cellophane circle in center, handkerchief fashion, pinch together at top, and fasten pieces to front, back and sides. For bodice, make small cardboard cone to fit over top of skirt.

To make sleeves, fashion two small cones of cardboard about 2¾ inches long), and fasten to body with cellulose tape. Wings and halo are also cardboard, as is the music sheet, which is a piece about 1 x 3¼ inches, folded in center and secured to pipe cleaner "hands" with tape.

After taping wings and halo in position, gather together in handkerchief fashion a small circle of cellophane and fasten through center of halo with straight pin. Finish the beguiling angel with a sparkling ruffle of cellophane tied about the neck with a small ribbon bow ending in long streamers.

(please turn to page 25)



Cellophane is versatile. Not only can you wrap packages in this gleaming material, but it is also excellent for making tempting bon bons of bits of candy, trim for Christmas trees and skirts for decorative dolls.



CONSTRUCTING A PIPESTEM ANGEL:
Here's a cute favor or place marker for a Christmas party. It's an angel made of paper, marshmallow and cellophane. How-to-do-it:

1. Roll a cone of white or pastel paper and stick ends firmly closed with scotch tape.
2. Place a crinkled sheet of cellophane over point of cone to serve as gown of the angel.
3. Use pipe cleaners for arms, a marshmallow for head, and cut-out paper wings. Join these three together on the point of the cylinder and scotch tape in position.

ceramic PRIZE WINNERS:

(continued from page 12)

The Ceramic National has grown considerably from the days of its inception. In the first show there were 199 entries; the current exhibition was gleaned from the offerings of 1500 ceramic artists.

The Exhibition opened on October 29th at the Syracuse Museum, and will be on display until December 3rd, after which date it goes on tour throughout the country.

So large has the interest in the competition become, that it has been necessary to hold many regional judgments all through the United States and in Canada. The shows have also been sent abroad to five European museums.

The current show is noteworthy in several respects. An increasing number of sculptured entries have appeared, thus mating fine arts to the ceramic craft. The field of enameling has also developed greatly, although this year's entries have not departed from the trends of the past few exhibitions. Judged as a whole, this year's National gives much promise for the advancing position of Americans in a field at one time monopolized by the Old World. ●



"PHOENIX"

by THOMAS F. McCLURE

Winner of the \$100 prize offered by Lord and Taylor, Inc. of New York, this mosaic bird is of turquoise coloring, against a dark terra cotta background. It stands 20½" high.

I.V. PUPPETS:

(continued from page 10)

to be made available to schools, churches, civic clubs and community organizations.

These puppets are the creation of a husband and wife team, Leslie Beaton and his wife, Mabel. The latter is a well-known sculptress, of Rye, N. Y., her husband is an art director for a New York advertising agency. Mrs. Beaton does the figures. Mr. Beaton paints them and does the stage

(please turn to page 24)

decorative CHRISTMAS WRAPPINGS:

(continued from page 19)

DECORATING BOTTLES

One answer is to wrap bottles with aluminum foil—it's very crushable and molds easily to the shape of the bottle. You can tie a big red bow at the neck, or dress it up with a ribbon skirt. To make this "skirt", glue lengths of ½" wide ribbon to a matching band of wider ribbon. Fasten the band around the neck of the bottle so that strips hang to the bottom edge. The more strips, the fuller the skirt. You can attach small bells to some of the strips. They'll tinkle each time the bottle is lifted.



HOW TO TIE A BOW

Pinch tiny gathers in ribbon 3 or 4 inches from end. Make a loop of desired length and hold between thumb and fingers of left hand and again pinch gathers.

Make upward and downward loops until bow reaches desired size. Six loops make a nice bow if ribbon 3 or more inches wide is used. Make more loops if ribbon is narrow. If ribbon has a right and wrong side, keep right side up by turning the ribbon under thumb and fingers as each loop is made.

Wind strong thread or narrow matching ribbon around center and tie securely.

Place bow on knot of package and tie on with ends of ribbon.

Another way to handle a bottle is to roll it in corrugated paper to form a cylinder. Stuff tissue around neck, and wrap in paper. Have the paper longer than the roll and slash the ends to form a fringe. Tie with ribbon bows. Lo! the bottle has turned into a giant party "snapper". If you use plain white paper, wind red ribbon spirally around the cylinder, and top with a red Christmas ball. You'll end up with a miniature barber pole.

FOR MEN ONLY

Omit fancy trim. If you use bows, make them flat and tailored. Choose masculine colors in both paper and ribbon (browns, dark greens, greys). The package may be decorated with pictures typical of masculine interests, such as

(please turn to page 24)

The use of WHITE SPACE:

(Continued from page 17)

tion of the whole mass in relationship to the proportion of space that it occupies is another factor in determining whether white space becomes an active or passive unit as an element of a layout.

RHYTHM: is effective in several ways. There is rhythm of movement, of color, even of mass. An example of the rhythm of mass can be studied when a lead pencil is sharpened over a sheet of white paper. The dust thus made will fall as though controlled by a natural force of rhythm, so that there appears on the paper an exciting gradation of tone from the solid mass outward to the lighter degrees of tone, on out to the final grain of dust. This subtle gradation that takes place creates an optical rhythm in an otherwise static mass.

Repetition of a single unit, such as a particular word, a spot of color or a phrase, can produce a rhythm within the design and at the same time establish a subconscious rhythm of acquaintanceship with that unit, or its message. A directional rhythm, such as the primary devices of a vertical row of arrows, dotted rules, fragments of arcs, etc., can also introduce a rhythm of thought. This rhythm can be intentionally interrupted in order that it may serve as a pointer to units of second- or third-degree importance, or to redirect the attention to the unit that is regarded as of first importance.

Rhythm is something that must be strongly felt, so that a feeling of aliveness can be put into a spatial design.

UNITY: perhaps the most important of the five principles, for this principle provides the structure on which the design is built and which brings white space into its own importance. Unity is that sense of organization that helps layout perform its specified function of making a comprehensive whole from individual and sometimes diametrically opposed elements.

If the printed page is required to cause the reader to react in certain ways, his attention must be controlled, not hazardedly, not accidentally, but intentionally. It must be done through a unification that is definite, although not consciously seen or felt by the reader.

The unity or structure of good design is parallel to that of the tree. The tree is constructed of many parts of many sizes and shapes and various textures, yet all parts belong one to the other. All are intent upon serving the ultimate objective. The understanding of space in its extant forms, and the consequent manipulation of its natural effects, is a requisite to all who plan it as an integral part of a spatial organization. ●

Christmas card ART:

(continued from page 18)

And that is just what the American people are doing. Some tell how they mount Christmas cards in frames for their living room walls, others classify them by schools of art in scrapbooks or file boxes, and teachers and students alike utilize them in art classes.

Christmas card collections are hardly recent innovations, however. The British Museum has a collection which contains the Horsley card mentioned above and many others. Only a few years ago among skating prints in the same museum was found a card attributed to one William Maw Egley, a 16-year-old engraver's apprentice, which bore the date 1842. A descendent of Egley's subsequently cited his forbear's diary, however, to establish that the card originated in 1848—two years after Henry Cole's. Too, some researchers say that Cole's card should be attributed to the year 1843.

The first cards coincided almost exactly with the introduction of the first Christmas tree to London by Prince Albert, Victoria's consort, and the publication by Charles Dickens of his classic Christmas story, "A Christmas Carol," "The Cricket on the Hearth" and others. ●

Contrast of size: Shows size accented in type accompanied by a restrained illustration. White space is formalized though unsymmetrical. Type faces: Caslon 540, Caslon Bold, ATF.

THE Quick

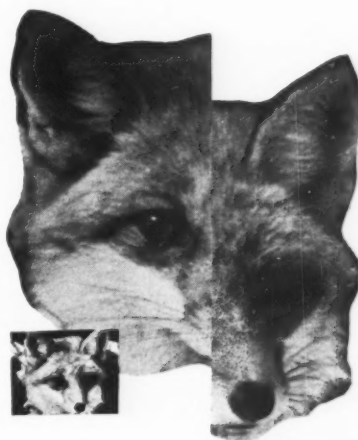
BROWN FOX
JUMPS OVER
A LAZY DOG

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog . . . The quick brown fox jumps over a lazy dog . . . The quick brown fox jumps

THE QUICK BROWN FOX INC.
FIFTH AVENUE, NEW YORK

Contrast of shape: Shapes of white space are counterbalanced in volume in same ratio to shapes of illustration and type. Splitting of main illustration adds animation. Type faces: News Gothic Extra Condensed, ATF; Bodoni Book, Linotype.



THE QUICK BROWN FOX

THE QUICK brown fox jumps over a lazy dog. . . . The quick brown fox jumps over a lazy dog. . . . The quick brown fox jumps over a lazy dog. . . . The quick brown fox jumps over a lazy dog. . . .

FIFTH AVENUE, NEW YORK QUICK BROWN FOX INC

(continued from page 22)

settings.

The figures are constructed of synthetic wood, rubber composition, adhesive, rayon, cellulose and cotton. They are twenty-two inches tall, about 1/3rd human size. All props are designed on this 1/3rd scale. Settings and props are authentic down to the last detail, and as the plays in which they take part are biblical, the work of making settings necessitates a vast amount of research, examination of famous historical paintings and consultations with history experts. The tiniest jug or cup in a scene is the result of a painstaking hunt for authenticity.

Rev. Everett C. Parker, director of the Protestant Radio Commission, announced that the Beaton-made TV actors already have completed four films. They are "The Ten Talents", "The Good Samaritan", "The Lost Sheep" and "The Prodigal Son."

The puppets are made in the Beaton home and films are "shot" in a small motion picture studio in Larchmont. ●



The finishing touches are painted by puppeteer Leslie Beaton, a New York advertising executive during his more prosaic moments.

schizophrenic ART:

(continued from page 9)

"That's me, when I drink. It always affects me the same way. My eyes tear, and the white face is my own. The little white wings on the right are the way drinking makes me feel—as if I were being lifted into the air."

The painting is brightly rendered in blue, yellow and light greens. "Drinking always makes me very happy and cheerful." The bits of bright daubing on other portions of the painting reflected to the patient her snatches of happiness when she could drink and forget reality. Under the chin of her painted face was a mass of deeper green, which the patient explained meant "the nothingness when I've drunk too much and can't think at all. I feel almost numb. When I drink with my male acquaintances I become very much in love. The purple I've painted in this drawing represents my passion."

Miss Naumberg saw many more weeks go by before Harriet's painting of a strange symbolic hand reaching out for a tree in the darkness. The painting was incomplete, but boldly designed. "What does this painting mean to you, Harriet?" the worker asked.

Eager to cooperate, the girl explained: "You asked me to paint a picture of how I felt about the fact I am recovering. This is what I feel. The tree is my illness and the hand is my groping toward being well. This is my struggle. I don't feel any fear now—that part of my illness is all in the past. The hand, that means I am pushing away everything that is in the way to being well. The green area around the hand is you. I know you are quieting to me. I am at peace with you to help me."

The patient was sufficiently recovered to go home for weekends now. From the hatred of her foster mother, she has progressed to tolerance. The fact that her real mother had been placed in an asylum long years ago for Schizophrenia did not terrify her now, for she had come to understand the situation through her own experiences.

Finally, after several months, Harriet had progressed to the point where Miss Naumberg moved her into the fifth phase of her art training. "Harriet, I want you to picture for me some of your adolescent memories. Now you can ask me for whatever help you wish in understanding painting technique. We will use oil paints instead of pencils or bottled colors."

Harriet's paintings were more organized now. They had the elements of good basic design. As evidence of her progress, examine the charcoal sketch of "The Mourners" which is reproduced. To the artist it represents, "Twelve members of my family. My sisters, five brothers and their children. Also my foster mother and father." Here Miss Naumberg recognized a significant fact. Harriet had also included herself in the drawing. She now felt she was part of an integrated family.

Shortly after this painting was completed, The New York State Psychiatric Institute discharged the patient and she returned home to her father and foster mother. Miss Naumberg's work with this particular patient was done. With an understanding of what had caused her condition, the patient could now feel armed to fight against recurrence of schizophrenia.

THE SCULPTURE OF ELAINE

The other patient with whom Miss Naumberg worked was a young girl of twenty-five. Her name was Elaine. The working procedure was relatively the same, except that Elaine worked in the medium of sculpture.

The work of Margaret Naumberg has introduced another therapeutic medicine to psychiatry. Where discussion with a mentally ill patient is not possible, therapy through painting serves the twin purpose of directing the patient's activities along constructive channels and giving the medical worker the clues with which to interpret and treat.

"SCHIZOPHRENIC ART" is highly recommended by DESIGN to workers in psychotherapy and should prove fascinating reading to all those desiring a clearer understanding of the workings of the human mind. ●

decorative CHRISTMAS WRAPPINGS:

(continued from page 22)

sport scenes; or it may be trimmed with gadgets indicative of a particular hobby: i.e. colorful fishing flies, a toy gun, miniature camera, deck of cards, or even bright packages of seeds. For the "strictly business" man, wrap your offering in the financial page of the local paper, tie with gold ribbon, and decorate with play money—bills and coins. ●

cellophane CHRISTMAS ART:

—OR MAKE AN EDIBLE SANTA

An amusing package for a gourmet is a plump, jolly-looking Santa Claus, made from a round jar of canape crackers or other delicacy, and a small round cheese such as Gouda. Fasten the two together with cellulose tape, the cheese forming the head, and wrap in bright red cellophane. Fashion Santa's beard from a large wad of cotton, shape another piece of cotton for the moustache, and secure to the head with cellulose tape. (The cotton may be covered with clear



cellophane to protect it.)

For the hat, cut a sheet of red cellophane 10 x 7 inches, form into 7-inch cylinder, fasten with tape and fit around Santa's head, pulling hat over to one side. Pinch end together into point and add a small ball of cotton for tassel. Finish Santa Claus with a band of cotton around hat, eyes made from triangular pieces of cardboard, and a belt of green cellophane ribbon run through a buckle of silver or gold cardboard. A spray of holly at one side adds a final decorative touch.

A CHRISTMAS BASKET OF COOKIES

Six large cookies can be wrapped to make such an attractive-looking basket that even a child would probably put off opening the package. Stack cookies on a cardboard circle and wrap in amber cellophane with huge flare at top. For basket handle, cut a strip of cardboard about 23 inches long and $\frac{1}{4}$ inch wide, and cover with bright green cellophane tape. Put a band of the green tape around base of basket and finish with bows of cellophane ribbon secured on either side.

COMBINE CELLOPHANE AND CERAMICS

An inexpensive china figurine, which later may be used for candy or as a vase, can be made festive by filling with candy sticks, wrapping in clear cellophane and trimming at each side with large flares in contrasting colors. Make flares from 7-inch squares of cellophane (a good way to utilize left-over pieces). Pinch squares in center, handkerchief fashion, and give small twist to make them flare. Attach two at either side of package and finish with fluffy bows of cellophane ribbon.

CHIMNEY GRAB BAGS FOR PARTIES

A miniature chimney can serve many purposes. To make one, stand a suitably shaped box on end and cover with "brick" crepe paper. Glue a layer of cotton "snow" around the top end, and place the chimney on a small table in a foyer or entrance hall. Fill with fancy-wrapped little packages, each one of which has been tied to a long ribbon streamer which extends over the side of the chimney. As holiday visitors enter your home or class party, surprise them with a tiny gift pulled from this "chimney grab bag." If you are planning a "sit-down" party, with a specific gift for each guest, a chimney such as this can serve as a "jack horner pie" and a table centerpiece at one and the same time. Attach a small name card to the end of each streamer, and extend them to each place; the cards will act as place markers, and insure each guest receiving the gift intended for him. ●

PETER HUNT ART MAKES CHARMING XMAS DECORATION

PETER Hunt's technique of folk-art painting offers simple ways to create enchanting Christmas decorations. Witness this charming tree setting, accomplished with minimum trouble and cost, yet offering great pleasure both in making and in eventual enjoyment of the finished objects.

The tree holder started life as an inexpensive metal waste basket. With a coat of bright paint and gay peasant designs, it becomes a decorative and original holder, colorful and useful not only for the Christmas season but for the future. The attractive painted designs are all well within the scope of amateur artists, because they stem from Peter Hunt's simple basic-stroke method of painting.

Children will love the little peasant village, and it would also make a charming mantel decoration. Ordinary chunks of wood, with the simplest carpentry, can be easily converted into these fascinating miniature churches, houses, and barns. The finishing touch, of course, is the application of painted Peter Hunt designs.

The whimsical angels and snowmen which decorate the tree are cut from plywood with a jigsaw. To make these, draw a pattern on paper for half the figure, trace on the plywood, and reverse the pattern to get the other half. Then use the first wooden cut-out as a pattern for additional figures. Decorate with gayety and imagination in the easy Peter Hunt style, and the result will be a set of charming tree ornaments to be treasured through the years. ●



Peter Hunt believes in making things from inexpensive scraps. The above decorations can be duplicated by anyone with a quantity of plywood, a small jig saw, and some bright paints.

NOVELTY CHRISTMAS TREES

HERE is an interesting project for the elementary classroom, which may also be adapted to more sophisticated display at home. This year, in addition to the conventional living tree, construct your own interpretation out of fruits, candies, bows and even empty pop bottles! Here's how:

THE CRANBERRY ICE TREE

Take a pound or so of ripe cranberries, pierce with needle and thread and string in long rows. Hang these around the living tree.

To this add red, green and silver bows, constructed of ribbon (see article on page 19 for ribbon creations), and tie a large bow at the extreme top of the tree. Then, for a sparkling effect, hang a few silver, gold and red balls between the bows.

THE GRAB BAG TREE

This is for the pleasure of unexpected little guests (bigger ones too, up to age 100). Nobody should leave a Christmas home empty-handed. So, set up a small tree, about four feet in height (or smaller one on a covered box or table) and in the midst of the conventional decorations, add inexpensive novelty gifts. Suggestions: popcorn balls, bracelets, toy soldiers, model airplanes, gaily wrapped boxes containing candies or toys. For a final fillip, string gingerbread man cookies, hershey kisses, packages of life savers, candy canes, gumdrops wrapped in cellophane, and let the younger set eat their way out of the house.

THE POP BOTTLE TREE

Here's a tree you don't merely decorate—you make it. You'll need a pop bottle, some modeling clay and a few twigs of hemlock. The procedure:

1. Cover bottle with clay to thickness of $\frac{1}{4}$ ".
2. Cut hemlock branches to twigs of varying lengths, and wrap these with bright ribbons and tie on bows. Add bright ornaments, tied on with string.
3. Push the twigs into the modeling clay, creating a shape that tapers toward the top, in imitation of a living tree. (Keep branches close together to disguise clay base.)
4. As a final touch, stick pins through cranberries and push into clay. Place tree in bright light and it will glitter realistically. ●



POP BOTTLE TREE



CRANBERRY ICE TREE

holiday customs of FOREIGN LANDS:

(continued from page 20)

the neighborhood that the jolly saint has been to *your* house. Stuff a colored Santa mask with cotton; mount on colored poster board and surround with an assortment of seals or cut-outs. Hang from the door by means of wide ribbon, topped with a big bow. The children will love it!

Make an "ice covered" base of crinkled cellophane and "Snow" soap flakes.

They'll also love the small Icelandic elf. Dress him in brown, tie a big green bow 'round his neck and sit him on the mantel over the fireplace. (You can probably buy a little elfin figure in your local toy store—or you can get a pattern and stuff one yourself.)

"Down the Chimney St. Nicholas Came with a Bound". In olden times, the English had a notion that it was necessary to sweep down the chimney at New Years in order that good luck could enter the home. Perhaps this is where Santa got the idea. In any case, the chimney is now a familiar Christmas symbol. ●

Formula fact & fable

©MCM.

By JOHN J. NEWMAN

Mr. Newman is one of the country's outstanding authorities on painting techniques and art materials. Readers are invited to present their problems to this column. Write: John J. Newman, 333 W. 26th St., N. Y. 1, N. Y.

Miss R. H. of Salem, Indiana:
WHAT IS MEANT BY THE TERM VELATURA?

● Velatura is the paint consistency between the glaze (transparent) and the impasto (opaque). It is a technique in which the transparency of the glaze is more or less broken by the addition of an opaque color (usually white). The result is quite different in visual quality.

Mr. G. K. S. from the Bronx, N.Y.C.:
DO YOU RECOMMEND THAT A STUDENT FOLLOW THE RECIPES FOUND IN THE OLD BOOKS ON PAINTING MATERIALS?

● If a student has the time and inclination, it's better than playing canasta. However, without the knowledge and understanding which would enable the student to adapt what he reads for modern use, it will not do him or her much good as an artist.

Mr. H. S. of Denver, Colorado:
I PAINT WITH MEDIUM THAT CONTAINS VARNISH AND WHEN I WASH MY BRUSHES WITH SOAP AND WATER, I GET A VERY STICKY MESS IN MY BRUSHES AND HAVE GREAT DIFFICULTY IN REMOVING THIS STUFF. IS THERE ANY WAY OF AVOIDING THIS?

● First wash your brushes with turpentine, kerosene or mineral spirits—then use soap and water.

Mrs. N. L. of New York, N. Y.:
I HAVE BEEN TOLD NOT TO MIX CADMIUMS WITH EARTH COLORS BECAUSE THE EARTH COLORS WOULD DESTROY THE CADMIUMS; IS THIS SO?

● Tests (now 15 years old) of mixtures of cadmium yellows and reds with iron oxides—natural and artificial, and raw and burnt earths show no destruction of the cadmiums. If the resultant colors produced by such admixtures yield the precise nuance you want for your painting, mix them.

Mr. F. W. of Deer Park, L. Is.:
DID EUGENE DELACROIX PAINT ON TONED CANVAS?

● He does make mention of painting on a red or brown canvas in his journal—"The Journal of Eugene Delacroix" translated from the French by Walter Pach.

Mrs. D. H. P. of Luton, Iowa:
WHAT IS THE DIFFERENCE BETWEEN PIGMENT, PAINT AND COLOR?

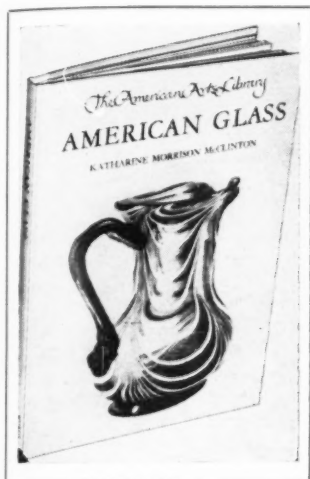
● Although these terms have been used interchangeably by the artist-painter, one can differentiate as follows: **Pigment** is any finely powdered, insoluble coloring matter suitable for making paints, oil colors, etc.

Paint is the material produced by grinding a pigment with either oil, an emulsion of oil and aqueous solution, or water and binder.

Color is the visual attribute of bodies or substances distinct from their spatial characteristics; loosely, any hue including black and white.

recommended by *Design*

The books shown below represent the cream of the current releases, and have been approved by Design's Editorial Board for value and dependable information. You may obtain any title by forwarding your check to "Book Service Department," Design Magazine, 337 S. High St., Columbus 15, Ohio.



AMERICAN GLASS:

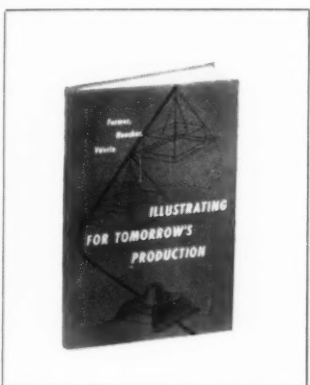
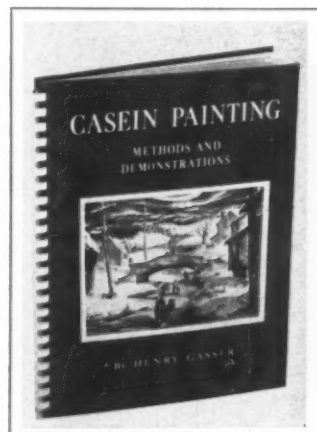
Katherine McClinton

The American Arts Library offers a simplified introduction to the glasscraft of this country. Coverage: Wistarberg-South Jersey glass, Stiegel, Cut, pressed and engraved methods, flasks and blown glass. Many full color plates and several in black and white. 72 pages. One in a series of economy edition art books. \$1.00.

CASEIN PAINTING:

Henry Gasser

A spiral-type book of methods and demonstrations, here we are shown the tools, techniques and tricks of a "new" medium which can be used to produce the effect of watercolor, gouche, tempera, and even oil while possessing advantages over these mediums. Seven color reproductions and over eighty black and white plates. \$6.00.



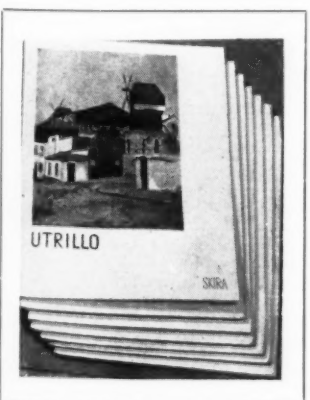
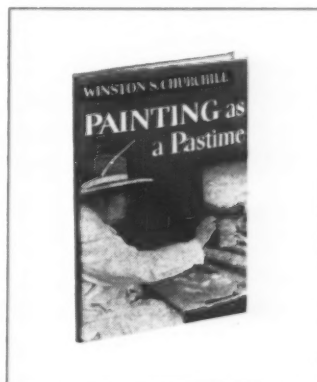
ILLUSTRATING FOR TOMORROW'S PRODUCTION

A technical treatise on mechanical drawing for industrial use. How to draw machinery in perspective, layouts for reproduction purposes, aircraft illustration and the step-by-step procedures for mounting and creating representations to show the prospective customer. Well illustrated in two colors. 201 pages. \$5.00.

PAINTING AS A PASTIME:

Winston Churchill

England's most famous citizen presents an informal diary of his personal painting experiences, introducing the reader to the advantages of painting as a hobby. Those looking for a new pastime will enjoy this small book written in the author's familiar style. Eighteen color prints. \$2.50.



UTRILLO:

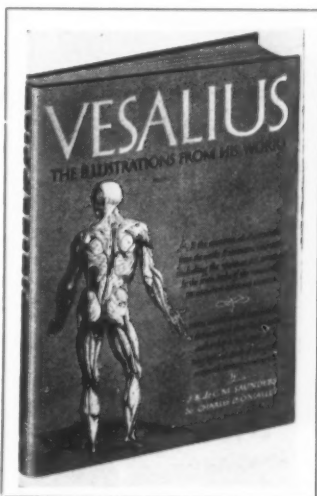
Maurice Raynal

Here is a loose leaf folder of ten wonderfully reproduced color plates plus an autobiographical sketch of the artist. Utrillo's landscapes, predominantly buildings, are done in a style serenely restful, yet oddly exciting. He is an artist neither modernistic nor ultra-realistic, but one whom all will enjoy. 22 pages, \$3.95.

VESALIUS:

Saunders & O'Malley

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Students and hobbyists turn to the excellent articles by Dean Cornwell, Mario Cooper, Martha Sawyers, Edwin Zeigfeld, Ralph M. Pearson and scores of other world-renowned authorities in the fields of fine and commercial art. Here is a wealth of information that pointedly ignores vague theory and stresses **FACTS AND METHODS!**

SOME HIGHLIGHTS FROM FORTHCOMING ISSUES

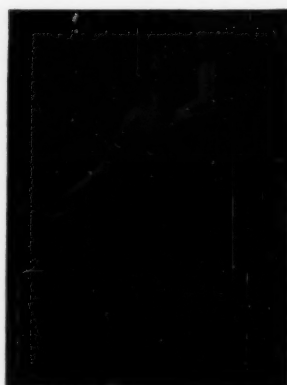
"Puppetry For Television" (behind the scenes with TV shows like "Howdy Doody" and "Kukla, Fran & Ollie").

"Textile Techniques" (latest patterns and advanced methods in textiles and weaving).

"The Best in Ceramic Sculpture" (an annual feature).

"Gifts You Can Create" (dolls, favors, package ornamentation, greeting cards—the steps in their construction).

"20,000 Years of Cartooning Methods" . . . "Commercial Illustration for National Magazines" . . . "China Decoration Methods for Hobbyists" . . . "Water Color Secrets" . . . "Indian Jewelry Designing" . . . "Selling Art to Magazines" . . . "Sketching Back Stage" . . . "Model Furniture Building," etc.



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